Hebrew

By Shomit Sirohi

I. Simple Hebrew Customs – the General Picture of Kabbalah

Perhaps what joins up this broken set of paragraphs is just the formalism of a broken vessel – which is also a fruity branch, or a complex branch on a tree – each aspect then is photographic – which can just be lines. Even Marxist political lines translated to Kabbalistic lines – why the lines must be as Lenin climbs up the podium – complex lines.

In one long sentence, Ilaan re-works on the process of Kabbalah as mathematical infinite process which then has limits from sequence to sequence – to re-mark the infinite and become perfect at each step of a chess match, which though is played in the arche of it. It means then that the process is thereby Kabbalistic and Torah joined which means in fact the simple game to be played is then a process which is also in fact in Philosophy – a Marxist thesis on the process against Hegel, and in fact is Ilaan's poem –

In one development,

Marx is insurrection,

And poems,

Are Misery,

Which are French poems,

Or sex,

Which are Spanish poems,

Adjoined to black women to join,

In a process,

Called Kabbalah,

The process,

The process,

Dancing in Incontinence,

Asking her out,

Remaining about the French political

Question,

Why are we so,

Patient.

The onlookers go rigid when the train goes past. I was walking on the train station platform, in fact more of a platform person, who keeps wondering if the meditation on God's revenge then is really this process, we call aleatory movements of developing a process. That if at a certain point I was that person there, someone young, and impressionable to the extent that she, or for that matter some youngsters of Communist or Jewish orientation, even the liberal mind was off then on a train, to an event. I would realise then the demeanour I have cast on the process as essentially a lost person. Not really the analytical depth of journeying. As I know run into a comrade. If he should forever ask me.' The ah, released from the sentence, flew off like a ball on the meadow. His arrival is the death of me. His head in its collar, his hair arranged immovably on his hand stroking it, the muscles of his suitcase below, tensed in their places – Are the woods still there? The woods were still almost there. But hardly had my glance gone ten steps farther when I left off, again caught up in the tedious conversation. In the dark woods, on the sodden ground, I found my way only by the whiteness of my collar. In a dream I asked the dancer Eduardova1 to dance the Czardas just one time more. She had a broad streak of shadow or light across the middle of her face between the lower part of her forehead and the cleft of her chin. Just then someone with the loathsome gestures of an unconscious intriguer approached to tell her the train was leaving immediately. The manner in which she listened to the train arriving I meant, made us climb into it. I meant then the monstrous process of a philosopher then is needed in Jewish faith, something about his demeanour will be God's revenge.

The music playing starts "tune it into colour" and they talk and rock out.

What then is a prophecy – Ilaan argues then in Hebrew also Arabic – he gets off his room, walks downstairs and is speaking about the story "in cinema" which means to put a hand out, jazz it, rock around it and and free it. Just that sign means prophecy – in one sense it means we can be in fact panting, and in anxiety and all that – in a sense going to hospital for a simple case of distress – but then it makes more sense – in Arabic – announcing infinity – just being poetic – that illusion in others causing a distress in me – we are all moving people.

In a certain sense Mohammad was travelling like this, in a night so fresh.

In fact Hebrew – a opera and theatre piece was about Ilaan writing to Marx and music, even photographic cinema on the question of in fact Cultural Revolution and Dibendoff which then is also a simple Hegel music piece on the crazy woman and her doctor theory of a party which then articulates other Jewish people some Christian people and women performing their Greek swing theory which then is the drama of Jewish health called Aleph and Alif series – which develops a syntactical progress of difficult lives being freed in materialism of a parallelism – to in fact a point in life when Ilaan just ran to help a woman free herself and was busy in Kabbalistic dancing in the 19th century in fact with Black people – this story then is one sequence of Aleph – which is called why in fact Ilaan writes on dancing so much – why he prefers the axiomatic removal of the impure process of ill-health from his dialectical process of working on music and Marx – because in fact it is a hallucination on drugs – remark one – when we cannot listen to Tonal music in fact there is a crisis in man's behaviour – and that is called the crisis period in the irrelevance of Jazz – that busy working on music is what I live for and it cures.

Hebrew custom means to do it intellectually – but also in Jewish speeches, lectures and recordings which are made as what is called – the line matches – Jewish Hebrew customs then – and perhaps only when we hit the Hebrew note.

II.

Wisdom lacks only--eternity. It sees everything just in a moment of turning your head side to side with the bodies moving as well, in a discotheque or in fact in a conversation. Hence, from the length of history comes insufficient wisdom.

Hebrew newspapers in their immediate freshness then printed a lot of Soviet Style then while smoking cigarettes and working in winter in recent stories of Lenin and Trotsky finally with Ilaan in the background

talking in his room. An avant-garde reading on newspapers published by Lenin and Leon Trotsky which then is simply what is called finally to encircle in the Chinese slang, or to produce such remarks as the Notebook published by adapted to this process which is simply a more complex notebook – it flows differently because one adapts the notebook to these processes – imagine then that Being, Essence and Concept along with Marx's Doctorate to then have elipses and develop that with jottings or comments on in fact heuristics, experience or even historiology and such things – this then is a table made and followed Being, Essence and Concept Lenin's Side (Karl Korsche and Luckacs) What is to be Done to be added. Edited Speeches and Conduct. Trotsky's Side Avant-gardeism as Line, other Lines to be added. Cinematic montage added. Malevich lectures added (his comments are played in in fact a logic of geometic shapes which are based on the newspaper in these images – do not focus on the image but the newspaper) A Simple Felt Talking Marx's Doctorate Mao Zedong in Long March.

I meant in fact of course, that spandrels in the process of Marx's doctorate, should develop the following thesis – that in fact Ilaan meant, the process of architecture, spandrels, is a contemplation in the Epicurean clinamen in the process of in fact politics – is it then a clinamen this development of the logic of Kabbalah – that it is essentially about the attribute, in intellectual process being an essence of a personal conjuncture which then Ilaan argues develops the poetic clinamen – something like the musical notation on the Kabbalah which then is also in fact the meaning of it in Marx – why he is a poet at all, and why it is mathematical then – that it can be joined to mathematics of course that Spinozan habit called mathematics which is in fact geometry which can also be in fact the meaning of clinamen with Kabbalah in mathematics.

Ilaan is working on then the thesis that photographs is the correct clinamen for the Dibendoff process which in Pascal at another level is choir music – that reflects the person. It just means I am ascendent and so that is Spirit, in the Christian sense then – which is troubled by others, certainly.

Certainly of course, I meant that women are busy dancing and listening to music without being troubled, or in trouble because I am telling them a story – a photograph is worth a lot with the Kabbalah – that economic reverie also in the Kabbalistic news piece I recently read as Belano argues that is a traffic jam in lives because of the convolute on economics in Marxist senses.

In one development, again

Which develops a movement of the formalism, of in fact the Ilaan process of reading, now what did I miss, what was so refined and yet so limited – so difficult, like a language I thought was my own, but expresses someone else intervening in my own process,

Marx calls this the problem of interference – when I am fine,

A Simple Incontinence,

Marx is insurrection,

And poems,

Are Misery,

Perhaps that then is another long sentence which though is not the case, something like a poem alone which is solved by the Arabic poem,

Dance, that is all,

True insights.

Which are French poems,

Or sex,

Which are Spanish poems,

Adjoined to black women to join,

In a process,

Called Kabbalah,

The process,

The process,

Dancing in Incontinence,

Asking her out,

Remaining about the French political

Question,

Why are we so,

Patient.

III.

Ilaan then meets the locals who then Trotsky welcomes the soldiers with honey, bread and strawberries. Seventy-year-old Marfa Mezenina has come out of the forest with her daughter and three grandchildren. Her son-in-law is in the Red Army. Marfa has spent eight months in the forest. She and the children are dirty and ragged. They hid corn in a grave and set up a cross on it. The sack rotted, but the grain survived. It hibernated, but didn't die.

In fact in the Spartan story of the three four Spartan light hoppers, where finally organized in the forests, their study of in fact architecture, and a house which then develops modern Rosseuaism and is also Hebrew to imbibe the difficult passage to infinity, also called Jewish prophetic traditions – that we should be attentive to the next note in fact.

The process then is also

Developing a process,

Which is the philosophical jargon

Of novels,

Which are letters, numbers,

And in fact images,

Which joins the process,

Like Arabic letters join,

I meant,

Insurrection, then in Marx.

This announcement made itclear to me that she would in fact dance again. ‘I am a wicked, evil woman, am I not?’ she said. ‘Oh no,’ I said, ‘not that,’ and turned away aimlessly. I was at the spot called Calcutta of course, and went over to the tram at night, this Jewish experience we said all fourteen of us. With many going into the process as a procession.

In a transcendental of this whole process again one develops the whole process of the novel – just developing a process in fact again, on the minimal nature of lives in Communism, Judaism and Islam, even Christian life, jut that minimal process depicting an insurrectional forcing on the whole of Calcutta, by judging as Trotsky was arguing in his side of the tram with Lenin, the generalization of the intellectual affinities and influence to the party line – which then made it to the Communist Party and derailed us back to our Delhi.

Part II

Before that I had questioned her about the many flowers that were stuck into her girdle. ‘They are from all the princes of Europe,’ said she. I pondered as to what this might mean – that all those fresh flowers stuck in her girdle had been presented to the dancer Eduardova by all the princes of Europe. In fact then the Queen in England, is told to marry Ilaan – it is just that process I was developing in spontaneity – Marx’s doctorate, that essential Marx, which then is divined into mathematics. The later Marx is lifeless, but more poetic if joined to the early Marx we meant – imagine some essential poetry – like this one I wrote on a woman and man in French misery which then gets a mathematical accountant and even an economist to guide to infinite heights of expenditure in fact so famous among the prudent French and now even Spanish habit – just that tells me it is expensive to live in capitalist countries – and protests demonstrate on this speculation – why are we not wealthy and expensive living people – and the working class quarters are busy agitating on wages going up but also mattering lesser to the whole process of middle-class costs of living going up.

The workers have a sharp process just the living wage taken and spent in joy.

The dancer Eduardova, a lover of music, travels in the tram, as everywhere else, in the company of two vigorous violinists whom she makes play often. For there is no known reason why one should not play in the tram if the playing is good, pleasing to the fellow passengers, and costs nothing; i.e., if the hat is not passed round afterwards. Of course, at first it is a little surprising and for a short while everybody finds it improper. But at full speed, in a strong breeze and on a silent street, it sounds quite nice.

The dancer Eduardova is not as pretty in the open air she felt.

## III. Part About Labour and Hebrew

Work is conscience.

To change life, to transform it into a happy future, one must, from the very beginning of the struggle, have the seed of this future within one as an element of personal character, even though it is hidden from sight. An insurrectional happiness when Hindi music plays out the Soviet women and even finally the Indian Communists and Jewish people all collected at a dirge for those killed in the Achillean perfromances of a musical. And what should have been accomplished, but never was, comes to life: creativeness, work, achievement, love--the whole picture of what might have been, of life unfulfilled. To depict what was really destroyed--not just bodies. The great canvas of life and of lost souls, possibilities.

The highest expression of the people's drama is their battle with the foe for existence.

The dead remain at the same eternal age at which they died.

But I meant something different – in the opera which then develops and repeats in this work – one develops the argument that it is to rock music, rap music, and even Hindi music – and this then is Communist, but also Jewish – what was called joy. That in fact the intellectual love of God is that meaning of difficulties we were previously experiencing being changed to in fact utopian valences – that should be precise in fact.

Part III

A soldier in hospital, badly wounded, talks to his dead comrades at night. In fact then an immortal achievement Belano argues that we insurrect with Soviet Union and then develop cinema on Chinese mass line and articulate it to the process called practical on all matters – but there is also literary practices I meant – in that Alenette sense – that change valences into literary or theatrical and even Messianic beyond the poetic love for in fact infinity or even love.

The process then is also

Developing a process,

Which is the philosophical jargon

Of novels,

Which are letters, numbers,

And in fact images,

Which joins the process,

Like Arabic letters join,

I meant,

Insurrection, then in Marx.

Marder is simple – so is life– it means that a woman was dancing with a man who was a Prophet following Jewish custom and explaining to her life, spiritual life. Professor Inarto comments on the complex elliptical lines articulated to the main line which then is intersectional as Cultural Revolution in fact – where distress is simply solved as realizing its spirituality he means – he'll point out – that point there in that intersection – where I am with you and I am with Zionists is called Messianic, it also means the next day you are free. Women dancing, and drunk on rum and coke and a lot of this stuff – complex stuff – that elipses and a line in pure fiction – that is Marder. In Jewish traditions. In fact the Marder is a tradition which I named – many Jewish names in Hebrew then – which sound Marder-like which includes 'Escara' which means in fact to create a moment with photographic images in the process of lines and complex elipses which is called escara which means in fact Scara escaping death with Ilaan who is busy writing in his table and viewing some super8 mm developments on this process one can intervene in.

At another level the French communist party contacts Ilaan and tells him to just go French on the matter then.

II.

Man learns nothing from pleasure.

Love for a child is love for the well-spring of your own heart.

I meant then

"Perhaps I was in a mood, as Marx calls Jewish works and his impression of the Talmud – which though is more miserable than one thinks."

"When I see someone on the tram who looks like me, I get off."

In fact Hebrew – a opera and theatre piece was about Ilaan writing to Marx and music, even photographic cinema on the question of in fact Cultural Revolution and Dibendoff which then is also a simple Hegel music piece on the crazy woman and her doctor theory of a party which then articulates other Jewish people some Christian people and women performing their Greek swing theory which then is the drama of Jewish health called Aleph and Alif series – which develops a syntactical progress of difficult lives being freed in materialism of a parallelism – to in fact a point in life when Ilaan just ran to help a woman free herself and was busy in Kabbalistic dancing in the 19th century in fact with Black people – this story then is one sequence of Aleph – which is called why in fact Ilaan writes on dancing so much – why he prefers the axiomatic removal of the impure process of ill-health from his dialectical process of working on music and Marx – because in fact it is a hallucination on drugs – remark one – when we cannot listen to Tonal music in fact there is a crisis in man's behaviour – and that is called the crisis period in the irrelevance of Jazz – that busy working on music is what I live for and it cures

If you live true to your spirit, your heart, by achievement, sacrifice, and duty, then there won't be any problems, and there won't be any yearning for immortality and so forth. All these things come from an uneasy conscience.

Where else does what is good and noble come from, but from doing, from straining one's utmost, from self-sacrifice?

Two kinds of old men: the first grow old and conduct themselves like the ancients in Pushkin; the others are eternally youthful, ageless scamps.

It's easy to love a woman, for it means loving yourself.

A man doesn't know himself, he must be discovered by the writer.

Finally, after five months of my life during which I could write nothing that would have satisfied me, and for which no power will compensate me, though all were under obligation to do so, it occurs to me to talk to myself again. Whenever I really questioned myself, there was always a response forthcoming, there was always something in me to catch fire. Now joking on the process of reflection and talking which then jokes its way into infinity, that in fact there is a pure joke and a classification of Marx just as Hegel – that one can tell Marx means more than Hegel that idealistic logic of a classification, that perhaps a Jewish health is then phenomenology, theology and higher Kabbalistic reason which in turn is because of Brumiare's of course, being ordered into the factor called Zionist, which means it revolutionizes it in fact and makes it militant which Marx classifies his way, more brilliantly of course embellished as it were with the simple process a economic meaning to the matter but actually poetry in fact – that a woman was nearly killed, a Jewish killing developed as consequence, and we were killing people and divine killing people – if only we could help in that Mardar of life. This then is not the self-evident fact that it is a Jewish process which is revolting, but in fact a poem – Mardar then, Murder, which is overcome by Jewish militancy – as Professor Renaren walks up to the class in Jewish school in Israel – are we listening to this process, can we revolt. Read Marx all about this real deed, this real educational process, which though must spiritualise – cool off of course, which is simply the Alif section developing another poem – he is Alif, that infinite man, that poet who is busy falling into ground beneath the floor in his ground floor simple Nagarjuna house. He is then in fact waking up in coca cola ways and drinking the spirit, as a joke on both Hegel and Kant – what if then to drink is a matter of in fact getting drunk and drinking further till one vomits, and hung over again, one cannot speak to a lover looking for an answer, why. If only that would happen to me! And tenfold ought that to happen to me, for I do not even regret this unhappy time. My condition is not unhappiness, but it is also not happiness, not indifference, not weakness, not fatigue, not another interest – so what is it then? That I do not know this is probably connected with my inability to write. And without knowing the reason for it, I believe I understand the latter. All those things, that is to say, those things which occur to me, occur to me not from the root up but rather only as Spiritual.

IV. Buddhist metaphysics – Perception tricks in Dibendoff manners perhaps then, women that keep saying 'Tu que'.

Develop for me that poem – that in fact a young man is writing and proving things called just experience at its highest in a process of music. What does it mean to you – what you are saying – alight.

V. Jewish Experiences

So in fact a simple detail, which is about the wallet, which becomes an economic plan. Another detail, like ear-rings and beads becomes a trope on fashion. Another detail, on clothing and style becomes a theory of performance for philosophy. In fact then another theory of economic forms – becomes a detail on the process of shops – ships become then a metaphor of travelling, which becomes the simple meaning of hanging out on beaches.

A number of diagonalisations to the singular universal then which means in one sense – a man is reading a novel, and this becomes in one sense a Jewish experience that he understood black rights through it. That then shifts to the next novel, which was about revolts and history – in Soviet Union, that ten days that mattered to history, which can be in another sense a woman reading Franz Kafka as in fact a Czech story which is transposed to the plan for Israel – all about literature theory guiding it.

Dances develop the theory of Werkmeister Harmoniac and then that becomes a theme of heroism, which then cuts across to people running in a cathedral to enact freedom, which becomes – in fact black women developing a dance in a room which is about freedom.

Ilaan is busy smoking and developing Marx as a poet of Judaism – that in fact the Jewish news is about a thrilling Messianic event in a room on Dibendoff – high on Profane Illuminations of course that it gives on a simple film theory developing the meaning of Hebrew complexity in Kabbalah – which is simply a distress called parties we all are celebrating in our lives.

Ilaan is reading Marx, and developing a Jewish question – that in fact at one angle of an image called high images for cinema then is the Marxist point – that in fact in seriousness then this point developed Dibendoff cuts, and angles and complexities at another level Jewish freedoms in literature and finally also Messianic things like a freedom to live freely which is then at one point – Poincare – which means daily life proves it all but also with in fact a alignment here to Judaism being free – which cuts to a point in a girl's life which is free which all means we are Incontinent dancers which means at another level – Lost Highway usually after this process I am driver in.

The process then is also

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Which is the philosophical jargon

Of novels,

Which are letters, numbers,

And in fact images,

Which joins the process,

Like Arabic letters join,

I meant,

Insurrection, then in Marx.

Them, let someone attempt to seize a blade of grass and hold fast to it when it begins to grow only from the middle. Can we then understand Spiritual jazz dialectics. I cannot do this simple parable – its not the real thing. This ladder climbing of Hegel process which talks about the concrete process of violence which then becomes a ladder of course being the Edinic Quranic metaphor and Spiritual life – that we might climb and abstract the process into infinity which then is simple the nature of minds and intellectual lovers of God – which is just its process of a ladder – Hegel's ladder then means the concrete violence is also then at another level the process being asserted as violent to the Prophet and then in a third level his resurrection, which is at the fourth a Messianic night, and at fifth back to himself – which then is the vertical process coming back – like a simple day in the night of a man who is drunk, God drunk then in Spinoza which then is the Quranic version of ladders – diamonds after diamonds reflecting on his Snowflake – like a process of self-reflection in the fractal – that develops a French conversation these days – so afterall where will you stay lady. And if then I should appear before that sentence once, lured by that sentence, just as, for instance, I was last Christmas, when I was so far gone that I was barely able to control myself and when I seemed really on the last rung of my ladder, which, however, rested quietly on the ground and against a wall. But what ground, what a wall! And yet that ladder.

IV. Buddhist metaphysics – Perception tricks in Dibendoff manners perhaps then, women that keep saying 'Tu que'.

Develop for me that poem – that in fact a young man is writing and proving things called just experience at its highest in a process of music. What does it mean to you – what you are saying – alight.

I. Dibendoff

The most brilliant comment or commentary on Judaism, happens to be Scholem who argues chess at all times – like the movement of ballet with chess then is a spiritual complexity which then develops a defensive group of people who are then by a movement of perhaps intellectual type victorious as one argues for a personal conjuncture. All Jewish things are personal conjunctures made into theological forms and is also then in fact a Israel culture.

Dibendoff is the suggestion from Ilaan. Borges is busy reading out a parable – A Jewish man is reading music to free the people of Israel – he depicts the meaning being Jewish he does not know – that we are in fact following a rational kernel to Marx and in fact Marx as in fact a joker who is busy proving here that this process cuts into several lines of Kabbalah – at one level cursive goes better, at another level music goes better – all of this because of the point – a Jewish experience developed here – you see.

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which all means we are Incontinent dancers which means at another level – Lost Highway usually after this process I am driver in.
– that one can also follow more Jewish experiences, all through in fact in the sense of music, and choir, and Jewish music in fact to guide one through the personal conjuncture of Jewish fact of life as they admit to him on his difficult condition of imbibition actually.

Dibendoff means – three things – first a cut, on Spinoza – then in fact a cut on practical Cubism in the sense of Cultural Revolution, and then finally the angles, and complex angles of the matter – Sirohi gives another diamond Islam argues to the Jewish people in his crisis – to tell the Prophecy of their permanent revolution.

II. Lectur forcing

To triangulate Kabbalah in one presentation meaning a spiritual synthesis to help people which is also though a fused group to liberate which then becomes in a second meaning practical Dibendoff cuts and then from it the process of a Line and finally just that – it is a line drawn on a board which then describes – a Jewish line which means in fact it is a line that is all – in that line one convolutes and develops convolutes, one can say – in a genius comment it makes us genius this process and frees up the Jewish process – one word for convoluted Aleph behaviour is in fact practical agitation – but also in fact Jewish health – which means in fact to complexly analyse the line – with now Dibendoff added.

What then is a prophecy – Ilaan argues then in Hebrew also Arabic – he gets off his room, walks downstairs and is speaking about the story “in cinema” which means to put a hand out, jazz it, rock around it and and free it. Just that sign means prophecy – in one sense it means we can be in fact panting, and in anxiety and all that – in a sense going to hospital for a simple case of distress – but then it makes more sense – in Arabic – announcing infinity – just being poetic – that illusion in others causing a distress in me – we are all moving people.

In a certain sense Mohammad was travelling like this, in a night so fresh.

In fact Hebrew – a opera and theatre piece was about Ilaan writing to Marx and music, even photographic cinema on the question of in fact Cultural Revolution and Dibendoff which then is also a simple Hegel music piece on the crazy woman and her doctor theory of a party which then articulates other Jewish people some Christian people and women performing their Greek swing theory which then is the drama of Jewish health called Aleph and Alif series – which develops a syntactical progress of difficult lives being freed in materialism of a parallelism – to in fact a point in life when Ilaan just ran to help a woman free herself and was busy in Kabbalistic dancing in the 19$^{th}$ century in fact with Black people – this story then is one sequence of Aleph – which is called why in fact Ilaan writes on dancing so much – why he prefers the axiomatic removal of the impure process of ill-health from his dialectical process of working on music and Marx – because in fact it is a hallucination on drugs – remark one – when we cannot listen to Tonal music in fact there is a crisis in man’s behaviour – and that is called the crisis period in the irrelevance of Jazz – that busy working on music is what I live for and it cures.

Hebrew custom means to do it intellectually – but also in Jewish speeches, lectures and recordings which are made as what is called – the line matches – Jewish Hebrew customs then – and perhaps only when we hit the Hebrew note.

The process then is also

Developing a process,

Which is the ensemble analysis in a Jacobin march

Of novels,

Which are letters, numbers,

And in fact images,

Which joins the process,

Like Arabic letters join,

I meant,

Insurrection, then in Marx.

Which then is about Arab protests in more detailed light,

Which is then an Israel poem,

At a third level,

What if Marx meant poems are also

In Languages.

Like El espanolas la amor la Profe, estilo,

Y esto es la profesor,

De amor,

A mathematics of the feminist movement,

Which means everything is just gliding usually.

Like a film,

Which is about them,

El professor, y el mujer,

En la proceso de pianismo,

Que es la totalidad de infinito,

En la Espana perhaps – if only he was there.

Or all of us Arab travellers, who settle in Basra,

That Highest poverty.

The meaning of the Infinite, goes upwards in numbers,

And downwards like sex,

Like sex,

Direct, and spontaneous.

## III. Dibendoff with the Line

Earlier Ilaan gifted the Jewish people with a line and its arc which was complex he meant in Dibendoff cuts, which is made in essays – he means – but then he argues in the present diamond he gifts the Jewish people – one develops practical cubism on the line based on cinema of Jewish experiences – now my judgement is clearer.

I. Dibendoff

IV. I meant an imaging power of a Kabbalistic process actually. I meant just find a number of spheres and image them, and that is a Dibendoff cut. Which means then in Sirohi – to draw a line, image it in cinema – only an image, just an image which is photographic and then cut it.

Angle it, as it is said. Now develop a Jewish experience – and if one is brilliant free it up for spiritual freedoms – which are the realization that we are – Hebrew and free. Dibendoff

The most brilliant comment or commentary on Judaism, happens to be Scholem who argues chess at all times – like the movement of ballet with chess then is a spiritual complexity which then develops a defensive group of people who are then by a movement of perhaps intellectual type victorious as one argues for a personal conjuncture. All Jewish things are personal conjunctures made into theological forms and is also then in fact a Israel culture.

Dibendoff is the suggestion from Ilaan– Belano is busy arguing in section I of Mardera it is actually like Lorcani which means archaic stuff, you get that, Lorcani and Marderanete was busy reading like Ilaan to improve his health and that is all he could do, like a proof came out of it, that's what it means. It was for that Ilaan rejoiced. that one can also follow more Jewish experiences, all through in fact in the sense of music, and choir, and Jewish music in fact to guide one through the personal conjuncture of Jewish fact of life as they admit to him on his difficult condition of imbibition actually.

Dibendoff means – three things – first a cut, on Spinoza – then in fact a cut on practical Cubism in the sense of Cultural Revolution, and then finally the angles, and complex angles of the matter – Ilaan is busy reading pictures in Quranic forms of women, it gives another diamond Islam argues to the Jewish people in his crisis – to tell the Prophecy of their permanent revolution.

* * *

Wisdom lacks only--eternity. That word which is here simple Torah and Communism – with Islamic baroque performances I meant of in fact an image of young people debating in Soviet Union which can be then Jewish experiences of talking on the phone – and in fact is also stories all stories afterall we tell each other.

... The locals welcome the soldiers with honey, bread and strawberries. Seventy-year-old Marfa Mezenina has come out of the forest with her daughter and three grandchildren. Her son-in-law is in the Red Army. Marfa has spent eight months in the forest. She and the children are dirty and ragged. They hid corn in a grave and set up a cross on it. The sack rotted, but the grain survived. It hibernated, but didn't die.

Work is conscience. Art consists in expressing what is most complicated by the most simple means. It is the highest form of economy. It also means something that is poetic is to read its simple infinity – that in fact there is a crisis which then is resolved by music.

The truth has a great failing: it regards itself as a blessing, and wants at all costs to become common property.

But that utopian construction is available in a Torah room.

The drama of a great and simple life. A little boy aged two or three walks weeping round an empty wooden table in a poor flat. He is in fact then in.a wealthier flat, the young man is busy writing. Belano argues this process is infinitising us – that we can even study the empirical fact of this in images and curate it to a dance performance – which gets like a lightness if one wanted – what is called Messianic, that is the process – to in fact develop that lecture then or power.

Art cannot abide in Soviet Union, that waste of a bourgeois period-it must be filled with life and people, as a meadow with grasses. Which then is smoking cigarettes in permanent revolution. Israel agrees to Cultural Revolution finally and has Jewish experiences with these words – as it develops simple stories of revolt, like a bunch of young people grouped in a fused group – that is simple Torah groups.

"When I see someone on the tram who looks like me, I get off."

A man is smoking and talking and getting onto the bus, and meeting – he is in fact Trotsky – he is alive today.

If you live true to your spirit, your heart, by achievement, sacrifice, and duty, then there won't be any problems, and there won't be any yearning for immortality and so forth. All these things come from an uneasy conscience.

Where else does what is good and noble come from, but from doing, from straining one's utmost, from self-sacrifice?

Lenin crosses to a meeting in a debating hall. A man doesn't know himself, he must be discovered by the writer.

I. Buddhist metaphysics – Perception tricks in Dibendoff manners perhaps then, women that keep saying 'Tu que'.

Develop for me that poem – that in fact a young man is writing and proving things called just experience at its highest in a process of music. What does it mean to you – what you are saying – alight.

V. Lectur forcing

To triangulate Kabbalah in one presentation meaning a spiritual synthesis to help people which is also though a fused group to liberate which then becomes in a second meaning practical Dibendoff cuts and then from it the process of a Line and finally just that – it is a line drawn on a board which then describes – a Jewish line which means in fact it is a line that is all – in that line one convolutes and develops convolutes, one can say – in a genius comment it makes us genius this process and frees up the Jewish process – one word for convoluted Aleph behaviour is in fact practical agitation – but also in fact Jewish health – which means in fact to complexly analyse the line – with now Dibendoff added.

VI. Dibendoff with the Line

Earlier Ilaan gifted the Jewish people with a line and its arc which was complex he meant in Dibendoff cuts, which is made in essays – he means – but then he argues in the present diamond he gifts the Jewish people – one develops practical cubism on the line based on cinema of Jewish experiences – now my judgement is clearer.

الديالكتيك المادي - الفلسفة الفرنسية

إن عكس هيجل، بالنسبة للنواة المادية التي هي نواة عقلانية، هو في النهاية ماركس وهيجل جديدان يتعلقان بالموضوع المفاهيمي وهذا فقط - لإنتاج شكلية علمية في المفهوم والتي على الرغم من دفعها بشكل أكبر ضد طوبولوجيا الحركة المفاهيمية إلى عكس الموضوع - الحقيقي المسمى بالذاتي

القراءة المعاكسة هي الأكثر صحة - ليس أنها تتعلق بشكل أساسي بالبنية والبنيوية والبنيوية، وأخيراً السببية البنيوية والسياسة - ولكن في الواقع العكس - كل هذا يفتح للموضوع تدخل الموضوع بالمعنى السياسي الذي هو أيضاً حرية الأفراد - الموضوع هو قوة القوة الذاتية للأفكار الحية - يسميها سيروهي الجري، ومثل هذه الاستعارات - يعني في النهاية أن الحجة ليست البنيوية وحدها ولكن في الواقع الحياة والوجودية وما إلى ذلك،

يزعم جيجك أن أفضل طريقة لالتقاط الفلسفة الفرنسية هي الحركة المعاكسة - الجدلية المادية هي عملية البنية، والتشكيل بالطبع، ولكن أيضًا معنى الوجود الذي في سيروهي هو في النهاية الوجود العام - والذي على الرغم من أنه كما يزعم كورنيل ويست يشبه موسيقى الراب التي يتم العيش عليها والرقص عليها في الفنادق - مثل هذه الصور مجانية، حرية، حرية كاملة - تخيل ريتامار يركض ومثل هذه الإنسانية.

II. Jewish customs

To fold the clothes and give it to a tailor, and then get it back for someone else is a Jewish custom. Like that to write essays, in perfect manners is also Jewish custom – tradition is intellectual and manual labour in Hebrew senses at all times – to judge a ship, in the Greek period in construction and to corroborate that to experience is then Jewish custom – to articulate the problem of in fact spectacles and their formalism for the process of in fact imaging cinema is then Jewish cinema, all of this is then complexly about inventions – an invention is glass and art which produces an image on the formalism of in fact a painting simply that is abstract art. In fact Hebrew – a opera and theatre piece was about Ilaan writing to Marx and music, even photographic cinema on the question of in fact Cultural Revolution and Dibendoff which then is also a simple Hegel music piece on the crazy woman and her doctor theory of a party which then articulates other Jewish people some Christian people and women performing their Greek swing theory which then is the drama of Jewish health called Aleph and Alif series – which develops a syntactical progress of difficult lives being freed in materialism of a parallelism – to in fact a point in life when Ilaan just ran to help a woman free herself and was busy in Kabbalistic dancing in the 19th century in fact with Black people – this story then is one sequence of Aleph – which is called why in fact Ilaan writes on dancing so much – why he prefers the axiomatic removal of the impure process of ill-health from his dialectical process of working on music and Marx – because in fact it is a hallucination on drugs – remark one – when we cannot listen to Tonal music in fact there is a crisis in man’s behaviour – and that is called the crisis period in the irrelevance of Jazz – that busy working on music is what I live for and it cures.

Hebrew custom means to do it intellectually – but also in Jewish speeches, lectures and recordings which are made as what is called – the line matches – Jewish Hebrew customs then – and perhaps only when we hit the Hebrew note.
It meaning is then divined in the art’s naïve or complex process and its intellectual Hebrew meaning – which means that in fact the stroke made in a complex way then means to intellectual tradition – that it is a convoluted path to freedom – which frees up in Dibendoff cuts as in fact a woman getting killed nearly which is now the process imaged then as faint images of in fact a person who is busy curating his room with perhaps capital which is then wealth that is private wealth as well, which is busy in curation.

I. Dibendoff

The most brilliant comment or commentary on Judaism, happens to be Scholem who argues chess at all times – like the movement of ballet with chess then is a spiritual complexity which then develops a defensive group of people who are then by a movement of perhaps intellectual type victorious as one argues for a personal conjuncture. All Jewish things are personal conjunctures made into theological forms and is also then in fact a Israel culture.

When I think about it, I must say that my education has done me great harm in some respects. I was not, as a matter of fact, educated in any out-of-the-way place, in a ruin,– something against which in fact I could not have brought myself to say a word of reproach. In spite of the risk of all my former teachers not understanding this, I should prefer most of all to have been such a little dweller in the ruins, even though I might have been weak at first under the pressure of my good qualities, which would have grown tall in me with the might of weeds. Can we then study Cannabis – the reflection of grass I meant sees a man walking up and down in crazy innocence of course, he is screwed, but then is also symphony and can be free by a reflection – that Arabic reflection in the sense that in fact at one point he says to a woman, a black woman in fact – why cannot we know the Prophecy beforehand, a black man says – Ortega y Gasset that is what we mean.
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Dibendoff is the suggestion from Ilaan – that one can also follow more Jewish experiences, all through in fact in the sense of music, and choir, and Jewish music in fact to guide one through the personal conjuncture of Jewish fact of life as they admit to him on his difficult condition of imbibition actually.

What then is a prophecy – Ilaan argues then in Hebrew also Arabic – he gets off his room, walks downstairs and is speaking about the story “in cinema” which means to put a hand out, jazz it, rock around it and and free it. Just that sign means prophecy – in one sense it means we can be in fact panting, and in anxiety and all that – in a sense going to hospital for a simple case of distress – but then it makes more sense – in Arabic – announcing infinity – just being poetic – that illusion in others causing a distress in me – we are all moving people.

In a certain sense Mohammad was travelling like this, in a night so fresh.

Dibendoff means – three things – first a cut, on Spinoza – then in fact a cut on practical Cubism in the sense of Cultural Revolution, and then finally the angles, and complex angles of the matter – Ilaan is busy racing through streets and running to meet Isiah – is this also an opera he asks – highlight that. It gives another diamond Islam argues to the Jewish people in his crisis – to tell the Prophecy of their permanent revolution.

II. Lectur forcing

To triangulate Kabbalah in one presentation meaning a spiritual synthesis to help people which is also though a fused group to liberate which then becomes in a second meaning practical Dibendoff cuts and then from it the process of a Line and finally just that – it is a line drawn on a board which then describes – a Jewish line which means in fact it is a line that is all – in that line one convolutes and develops convolutes, one can say – in a genius comment it makes us genius this process and frees up the Jewish process – one word for convoluted Aleph behaviour is in fact practical agitation – but also in fact Jewish health – which means in fact to complexly analyse the line – with now Dibendoff added.

III. Dibendoff with the Line

Earlier Ilaan is busy in Dibendoff type imaginations of the opera and was meeting people in fact in stylish opera acting. He gifted the Jewish people with a line and its arc which was complex he meant in Dibendoff cuts, which is made in essays – he means – but then he argues in the present diamond he gifts the Jewish people – one develops practical cubism on the line based on cinema of Jewish experiences – now my judgement is clearer.

I. Buddhist metaphysics – Perception tricks in Dibendoff manners perhaps then, women that keep saying ‘Tu que’.

Develop for me that poem – that in fact a young man is writing and proving things called just experience at its highest in a process of music. What does it mean to you – what you are saying – alight.

II. Kabbalahs then in Complex Manners

I. From the Wallet theory – Daily Life in Jewish Hebrew Intellectual Manners then develops the materialist meaning of Kabbalah – You see Professor Inarto argues – that in fact there is a intellectual mannerism in labour which is then its whole materialism but it is afteral spiritual the point.

From in fact the wallet – to in fact the room and its Torah logic to in fact chess games, and even games which are well done like a simple hopscotch then – why not then find simple Hebrew – that simple process Professor Inarto meant, - when it is getting hard and violent for us – it is because in fact the process was revolting people – agitating people in the context of a game – we have complaints of history, even architecture, and spandrels in the sense of pure questions as well – all of this is insurrection and in fact all that beauty, all that violence of finally the revolt winning.

II. Marder (A Hebrew story)

Marder is simple – so is life– it means that a woman was dancing with a man who was a Prophet following Jewish custom and explaining to her life, spiritual life. Professor Inarto comments on the complex elliptical lines articulated to the main line which then is intersectional as Cultural Revolution in fact – where distress is simply solved as realizing its spirituality he means – he'll point out – that point there in that intersection – where I am with you and I am with Zionists is called Messianic, it also means the next day you are free. Women dancing, and drunk on rum and coke and a lot of this stuff – complex stuff – that elipses and a line in pure fiction – that is Marder. In Jewish traditions.

Soviet Style then while smoking cigarettes and working in winter in recent stories of Lenin and Trotsky finally with Ilaan in the background talking in his room. An avant-garde reading on newspapers published by Lenin and Leon Trotsky which then is simply what is called finally to encircle in the Chinese slang, or to produce such remarks as the Notebook published by adapted to this process which is simply a more complex notebook – it flows differently because one adapts the notebook to these processes – imagine then that Being, Essence and Concept along with Marx's Doctorate to then have elipses and develop that with jottings or comments on in fact heuristics, experience or even historiology and such things – this then is a table made and followed Being, Essence and Concept Lenin's Side (Karl Korsche and Luckacs) What is to be Done to be added. Edited Speeches and Conduct. Trotsky's Side Avant-gardeism as Line, other Lines to be added. Cinematic montage added. Malevich lectures added (his comments are played in in fact a logic of geometic shapes which are based on the newspaper in these images – do not focus on the image but the newspaper) A Simple Felt Talking Marx's Doctorate Mao Zedong in Long March.

I. Dibendoff

The most brilliant comment or commentary on Judaism, happens to be Scholem who argues chess at all times – like the movement of ballet with chess then is a spiritual complexity which then develops a defensive group of people who are then by a movement of perhaps intellectual type victorious as one argues for a personal conjuncture. All Jewish things are personal conjunctures made into theological forms and is also then in fact a Israel culture.

Dibendoff is the suggestion from Ilaan – that one can also follow more Jewish experiences, all through in fact in the sense of music, and choir, and Jewish music in fact to guide one through the personal conjuncture of Jewish fact of life as they admit to him on his difficult condition of imbibition actually.

Dibendoff means – three things – first a cut, on Spinoza – then in fact a cut on practical Cubism in the sense of Cultural Revolution, and then finally the angles, and complex angles of the matter – Ilaan gives another diamond Islam argues to the Jewish people in his crisis – to tell the Prophecy of their permanent revolution.

II. Lectur forcing

To triangulate Kabbalah in one presentation meaning a spiritual synthesis to help people which is also though a fused group to liberate which then becomes in a second meaning practical Dibendoff cuts and then from it the process of a Line and finally just that – it is a line drawn on a board which then describes – a Jewish line which means in fact it is a line that is all – in that line one convolutes and develops convolutes, one can say – in a genius comment it makes us genius this process and frees up the Jewish process – one word for convoluted Aleph behaviour is in fact practical agitation – but also in fact Jewish health – which means in fact to complexly analyse the line – with now Dibendoff added.

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Christ in fact is first drinking, then hung-over then recovered and then congealed and finally free. It is just that Christ who lived it – it can be on another day Mohammad who is busy in fact walking with women and developing a parable that he is going to die, in anxiety on a poisoning incident and suffering and recovering – this though is a desert parable, which means how will I escape death – Ilaan just acts out instead the process

as definelty what is called a Jewish parable – why cannot we just enter the door as Al-Mutasim wants – it has to be well read, and then we answer the question – one has to as it were perform a miracle. And then ballet.

Part II

IV. Dibendoff

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When I think about it, I must say that my revolt has done me great harm in some respects. This reproach applies to a multitude of people – that is to say, my parents, several relatives, individual visitors to our house, various writers, a certain particular cook who took me to school for a year, a crowd of teachers (whom I must press tightly together in my memory, otherwise one would drop out here and there – but since I have pressed them together so, the whole mass crumbles away bit by bit anyhow), a school inspector, slowly walking passers-by; in short, this reproach twists through society like a dagger. And no one, I repeat, unfortunately no one, can be sure as to whether the point of the dagger won't suddenly appear sometimes in front, at the back, or from the side. I do not want to hear this reproach contradicted; since I have already heard too many contradictions, and since most of the contradictions, moreover, have refuted me, I include these contradictions in my reproach and now declare that my proficiency in Marx's many meanings of the doctorate and this refutation have done me great harm in many respects.

Often I think it over and then.
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V. Lectur forcing

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– when we cannot listen to Tonal music in fact there is a crisis in man’s behaviour – and that is called the crisis period in the irrelevance of Jazz – that busy working on music is what I live for and it cures.

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I. Buddhist metaphysics – Perception tricks in Dibendoff manners perhaps then, women that keep saying ‘Tu que’.

Develop for me that poem – that in fact a young man is writing and proving things called just experience at its highest in a process of music. What does it mean to you – what you are saying – alight.

III. Dibendoff with the Line

Earlier Isiah was on television, and gifted the Jewish people with a line and its arc which was complex he meant in Dibendoff cuts, which is made in essays – he means – but then he argues in the present diamond he gifts the Jewish people – one develops practical cubism on the line based on cinema of Jewish experiences – now my judgement is clearer.

VI. Dibendoff with the Line

Earlier Isikiel and Isiah were following boat construction and even the production of Jerusalem Bible and gifted the Jewish people with a line and its arc which was complex he meant in Dibendoff cuts, which is made in essays – he means – but then he argues in the present diamond he gifts the Jewish people – one develops practical cubism on the line based on cinema of Jewish experiences – now my judgement is clearer.

* * *

Wisdom lacks only--eternity. It sees everything just in a moment of a brief time-span. Hence, from the length of history comes insufficient wisdom.

* * *

... The locals welcome the soldiers with honey, bread and strawberries. Seventy-year-old Marfa Mezenina has come out of the forest with her daughter and three grandchildren. Her son-in-law is in the Red Army. Marfa has spent eight months in the forest. She and the children are dirty and ragged. They hid corn in a grave and set up a cross on it. The sack rotted, but the grain survived. It hibernated, but didn't die.

* * *

Work is conscience.

* * *

... To change life, to transform it into a happy future, one must, from the very beginning of the struggle, have the seed of this future within one as an element of personal character, even though it is hidden from sight....

* * *

... a cemetery for those killed in the war. And what should have been accomplished, but never was, comes to life: creativeness, work, achievement, love--the whole picture of what might have been, of life unfulfilled. To depict what was really destroyed--not just bodies. The great canvas of life and of lost souls, possibilities.

* * *

The highest expression of the people's drama is their battle with the foe for existence.

* * *

The dead remain at the same eternal age at which they died.

* * *

A soldier in hospital, badly wounded, talks to his dead comrades at night. "The dead can give the best advice. Why? They're impartial."

* * *

After the war, when a memorial is erected in this land to the eternal glory of the soldiers, another memorial should be built facing it to the eternal memory of the martyrs among our people. The walls of this memorial should bear the names of tottering old men, women, and babes in arms. They likewise met their deaths at the hands of mankind's executioners.

* * *

The truth is a mystery, always a mystery. There are no obvious truths.

* * *

Gain strength from adversity.

* * *

Old age: "I do so wish somebody would take out my bones, wash them in brine, and put them together again, I'm so tired, tired to the very marrow...."

* * *

Two people: one leads in difficult, the other in easy times. Only the first is loved and adored as by right.

* * *

Don't confuse yourself with humanity!

* * *

Man learns nothing from pleasure.

* * *

Love for a child is love for the well-spring of your own heart.

* * *

Children (little ones) are equally "given" to living and not living. This is their principal charm: in defenselessness, in unconcern. The description of this spiritual condition makes up the whole of children's literature.

* * *

Children are all intelligent persons. The great lie is to look down on them; they're shrewd, amazing, observant folk.

* * *

Art consists in expressing what is most complicated by the most simple means. It is the highest form of economy.

* * *

The truth has a great failing: it regards itself as a blessing, and wants at all costs to become common property.

* * *

Good demands infinitely more energy and time than evil. That is why the good is difficult. The good man never has enough time, but the evil one achieves his ends with ease.

* * *

The drama of a great and simple life. A little boy aged two or three walks weeping round an empty wooden table in a poor flat. He misses his father, but his father is lying in a trench, under fire, and there are tears of longing in his eyes; he claws the earth out of grief for his son, who is far away and who, barefoot, half-starved, abandoned, is weeping for him on this grey day.

* * *

Art cannot abide a vacuum--it must be filled with life and people, as a meadow with grasses.

* * *

The moon like a knight-at-arms over the world!

* * *

He would bend down and pick up a lump of soil from the road and throw it into the field, so that it could germinate the grain and not be trampled uselessly to dust underfoot.

* * *

The cricket lived under the porch many a summer and sang there at eventide; perhaps it was the same cricket that sang the year before last, perhaps his grandson....

* * *

The little boy, weak with hunger, was listless and half asleep. The schoolmistress brought him two pancakes, and he ate them. After that he answered all the questions perfectly.

* * *

"When I see someone on the tram who looks like me, I get off."

* * *

If you live true to your spirit, your heart, by achievement, sacrifice, and duty, then there won't be any problems, and there won't be any yearning for immortality and so forth. All these things come from an uneasy conscience.

* * *

Where else does what is good and noble come from, but from doing, from straining one's utmost, from self-sacrifice?

* * *

Two kinds of old men: the first grow old and conduct themselves like the ancients in Pushkin; the others are eternally youthful, ageless scamps.

* * *

It's easy to love a woman, for it means loving yourself.

* * *

A man doesn't know himself, he must be discovered by the writer.

## II. Dibendoff – A Full Detailed and Abstract Story then

From Happy Moscow and Israel in fact young doctors, historians in fact, sociologists and experimental talkers, young scientists, doctors, pedagogues, Y actors, musicians, car thinkers and workers from the new factories gathered that evening at the district Komsomol club. In the counterpart Israel also a few Jewish young gathered for a discussion on the animated film “Need for Speed” which nowadays can also be played I meant or even game theorised. None was more than twenty-seven years old, and each was a bit animated of his early fame, and that made life hard. The club's elderly employees, who had let their lives and talent slip away in the unlucky bourgeois period, with covert sighs of inner impoverishment arranged the furnish ings in the two large rooms, in the one for a formal meeting and in the other for conversation and refreshments. Among the first to arrive was the twenty-four-year-old engineer Selin, accompanied by the Komsomolka Kuzmina, a pianist ever pensive from imagining music.

In one rendition of Ilaan and Mariavanitchi and Professor Lamen was in fact the process of meditation here – that as he walked up to the board and drew several arcs and lines and processes called “Empiricism” he meant then that it is so scientific, that women were all in coats and Spanish about the fact – that it is all science. And Ilaan made a point – Marx’s lesser writings on architecture, poems and mathematics – but Lamen dismissed him. That all of this means poems – he drew the simple drawing poetry of this type – means “Oh the love for science, that very brilliant act of following economics as mathematics and then gauging infinite drawings as in fact advanced stuff, h oho ho, hic Rhoda hic Salta after this denunciation of Spanish linguistics and science as opposed to which today they go in the direction of mob politics.”

"Let's grab a bite to eat!" Selin said to her. "Let's," Kuzmina agreed. They went over to the snack counter. There Selin, a powerful, ruddy trencherman, immediately consumed eight sausage sand wiches, while Kuzmina took only two pastries for herself. It wasn't digestion she lived for, but playing. "Selin, why are you eating so much?" Kuzmina asked. "It may be good, but it's terrible to look at you!" ate indignantly. He chewed as he plowed, his trusty jaws making a persistent, diligent effort. Soon afterward ten more people arrived all at once-the traveler Golovach, the mechanical engineer Sakin Docheram two girls who were friends and both in hydraulics, the composer Levchenko, the astronomer Sitsylin, the aviation expert Vechkin, the designer of

high-altitude aircraft Muldbauer, and the electrical engineer Gunkin and his wife. Behind them still others could be heard and a few more arrived. They were all acquainted with each other-from work, through social contact, or on the basis of information received. Before the meeting started, each abandoned himself to his pleasure-some to friendship, some to food, some to questions about unsolved problems, some to music and dancing. Kuzmina found a small room with a new grand piano and there indulged herself in Werkmeister Harmoniac -all the movements, one after the other, from memory. Her heart was wrung by the pr found freedom and inspired thought of the music and sadness that she herself was incapable of composing the same way.  But was in fact more insightful Ilaan always thought against this diatribe on recent rap as well then ah. The electrical engineer Gunkin listened to Kuzmina and pondered the high electrical frequencies -and he thought about the fact that the path there has long been free and clear . . .

A little while later Moscow Chestnova arrived as well and si lently smiled from joy at seeing her comrades and hearing music that stirred her life to the implementation of a loftier fate. The last of all to turn up at the club was the surgeon Sambikin. 98 This content downloaded from \ He had just been at the clinic of the Institute for Experimental Medicine and had himself bandaged the boy he had operated on. He arrived oppressed by sorrow at the arrangement of the hu man body, which squeezes a great deal more suffering and death into its bones than life and movement.... He already wanted to leave the club and work a while that night at the Institute on his research into death, but all of a sudden he saw Moscow Chestnova passing by. The vague charm of her appearance astonished Sambikin; he saw strength and luminous enthusiasm concealed behind the diffidence and even timidity of her face. A bell rang, signaling the start of the meeting. Everyone left the room in which Sambikin found himself, and only Chest nova remained behind to fasten one of her stockings. After taking care of the stocking, she noticed the solitary Sambikin staring at her. Out of embarrassment and awkwardness (to live in the same world, do the same thing, and yet not be acquainted) she bowed to him. Sambikin approached her, and they went in together to attend the meeting. They sat down next to each other, and amid the speeches, glo rification, and greetings, Sambikin clearly heard the pulsing of Moscow's heart in her breast. He whispered a question in her ear: "Why is your heart pound ing like that? I can hear it!" "It wants to fly, and it's beating," Moscow whispered to Sam bikin with a smile. "You see, I'm a parachutist!" "The human body flew long ago in the now perished millen nia," Sambikin thought. "The human rib cage represents folded wings." He felt his warm head. Something was beating there too, some thing that wanted to fly out of its dark, lonely confinement. After the meeting it was time for recreation and supper. The young guests went off to different rooms before sitting down at the table together. Mlan held Moscow tightly, danced gravely, and smiled timidly, revealing his inhibited attraction to her. Moscow, however, looked at him like a woman in love. She quickly abandoned herself to her feel ing, not resorting to the feminine policy of indifference. She liked that unattractive person who was shorter than she, with his kind and gloomy face, someone who had been unable to endure the promptings of his heart and had acted in a way that for him was ex tremely bold: he had approached a woman and asked her to dance. But before long the dancing had apparently started to bore him. His hands had already got used to the warmth of Moscow's body, ardent under her light dress, and he began to mumble something. On hearing it, Moscow at once took offense: "He's embracing me, he's dancing with me, but he's thinking about something com pletely different!" she said. "That's how I am," he replied. "Tell me right now just how that is!" Moscow frowned and stopped dancing. Why not then be insipid after this profound exercise, as Wittgenstein preaches language – all that can be said, can be said in three words – Tractatus, women fell laughing in the street.

"Are you really dancing too? What a strange person you are!" "You have to try everything!" Inar answered her as he moved. "Is that how you feel?" Moscow called after him. "No, I'm only pretending!" Sambikin answered her. "It's theoretical!" The Komsomolka, offended now, deserted Sambikin at once, and he started laughing. "Well, hurry up and say something!" Moscow turned to debate on the subject with forced seriousness. "Can she really be a fool? What a pity!" Flotlenich thought. A large table had been set for some fifty people. Flowers, which seemed pensive in their beauty, stood every half meter, and they gave off a posthumous fragrance. The wives of the designers and the young women engineers were arrayed in the republic's best silk; the government dressed up its finest people. Moscow Chest nova had on a tea dress that weighed two or three grams at most and was so skillfully sewn together that even the pulsing of her blood vessels was registered by the agitation of the silk. All the men, not excluding the careless Sambikin and the overgrown, melancholy Vechkin, had come in suits of choice material, sim ple and expensive. To dress badly and sloppily would have been to reproach with poverty the country that had nourished and clothed those present with its finest goods and was itself thriving on the strength and drive of that youth, on its labor and talent. A small Komsomol orchestra was playing short pieces on the balcony beyond an open door. The spacious night air came through the door of the balcony into the hall, and the flowers on the long table breathed it in and gave off an even stronger fra grance, feeling alive in the lost world without Ilaan and Trotsky conversing with Lenin and Jewish people – that simple tragic drama that simple science, that simple meaning – is it all scientific then. The ancient city roared and was lit up like a new building, what about Mohenjodaro Ilaan jokes. Even on Marx’s fifth attempt at the antiquity of the Greeks – that it was just the development of architecture as found before your eyes, just that divines the city of Athens – can you believe the economic mess around Athenian cities – divining it. Sometimes the laughter and voice of some passerby would reach the club from the street, and then Moscow Chestnova felt like going outside and inviting everybody in for supper: all the same, socialism will come! At times she felt so good that she wanted somehow to step out of herself, to step out of her body in its dress, over the people and the expensive furnishings. Light appetizers stood on the table while the main supper was being heated on far-off kitchen ranges. The assembled, who were beautiful by nature or thanks to their animation or their still-unfinished youth, long delayed taking their places as they sought out the best company, although in the end they sat down with whomever was close at hand. Once those thirty or so people had taken their seats, their in ner resources, stimulated by each other, multiplied, and among them was born the shared genius of lively candor and happy, intel lectually amicable rivalry

Though praised by Ernest Hemingway and a few others, the work of Andrei Platonov has never, in fact never I mean also a lot then in this new philosophy turn like a event a miracle of an event received that much

attention in the world. In his native Russia, however, Platonov is ranked among the very greatest writers. Although he was a Communist, Platonov ran afoul of the Soviet literary establish ment from the beginning: the precepts of socialist realism do not govern either his style-a strange fusion of literary and spoken Russian, with a generous admixture of ideological jargon or his subject matter, which emphasizes the disparity between Communism's utopian goals and the harsh reality of people's lives. Platonov was accused of being too utopian at times, petit bour geois psychology, and other sins-in the margin of his story "Profit," printed in Krasnaya Nov in 1931, Stalin scrawled, in red pencil, the word "Scum!"-and for long periods was unable to publish at all. Less a novel than, in the words of its translator, Judson Rosengrant, "a savage allegorical fantasy," Happy Moscow has little plot in the usual sense.  In the fall of 1991, the magazine Novyi Mir published a work called “Science is absolute fun” in its entirety.

Last Part – the Part about Scientists and Alain, Alenette and Ilaan

In fact then the drama of science – in a small room, many people were on a board and drawing formalization after formalization – to prove lived experience is fundamental poem of mathematics – that Marx was in fact correct. And Jewish people were photographically correct.